

Utilities 'man' on PUC

By Ivan Sharpe

'We recommended Commissioner Morrissey to Reagan,' admits utility executive

In a bombshell admission that may reverberate around the Reagan administration, a utility company executive frankly conceded to the Bay Guardian this week that utilities got their own man appointed to the State Public Utilities Commission.

Commissioner Fred P. Morrissey, one-time associate dean of the UC Graduate School of Business Administration at Berkeley, was recommended to Gov. Reagan after a hush-

meeting of utility company attorneys in San Francisco's Bohemian Club in December 1966.

This meeting, which was hinted at and denied Jan. 25 in the final day of PUC hearings into PT&T's massive \$181 million rate increase application, was confirmed to me by Sherman Chickering, general counsel and vice president of San Diego Gas & Electric Company.

"Utilities got together, as anybody has a right to do, to screen candidates for the commission," said Chickering, senior partner of the prestigious San Francisco law firm of Chickering & Gregory, 111 Sutter St.

"Most of the principal utilities had representatives at the Bohemian Club meeting," added Chickering. "We passed on our list of candidates to a screening committee headed by Joe Knowles, the Governor's representative here."

Chickering also confided that he was a member, along with five others, of that Reagan screening committee, although he claimed that he had never attended any of its meetings.

He said that the utilities had got together in the past to recommend candidates every time there was a pending vacancy on the PUC.

'First time'

"This was the first time one of our candidates was chosen," he admitted, however.

Chickering described Morrissey's selection by the utilities as "natural one."

"I had read several of his articles about utilities and I knew what his views were. He was objective in his thinking. If somebody else hadn't put his name up, I might have done so myself," he said.

Chickering also said he was disappointed there were not more utility company representatives on the Knowles committee.

"There were people like Knowles who knew very little about utilities," he added.

Knowles, a taciturn stockbroker little known outside his office on the second floor of the State Building here, at first denied there were any utility men on his screening committee, which he called a talent search sub-committee.

After I pointed out Chickering's utility connections, Knowles said: "I didn't know that. I just know him as an attorney and a very good one."

Asked the names of his committee members, he replied: "I can't even recall who was on the committee now. It was over a year ago."

He said there were six, on the

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Ma Bell and her bellboys

Newspaper plan gives hope of lasting peace

By our correspondent

After more than six weeks of a labor-management struggle, a way has been found to get San Francisco's daily newspapers back into print.

It's not certain that the newspaper unions and publishers will follow the path exactly as it is now marked out; they may yet stumble and lose the way, or try another path. Nor is it yet possible for anyone to say how long it may take them to reach an agreement, whichever path they take.

But it is clear that, even if only temporarily, they are moving toward agreement for the first time since a Mailers Union strike closed The Chronicle and The Examiner on Jan. 5.

The movement started on Feb. 8, when union and newspaper negotiators began daily sessions at the Clift Hotel on a peace plan proposed through Mayor Joseph Alioto that day by the newspaper

unions' joint strike committee.

The union proposal was simply that a common expiration date be negotiated for the contracts of all 15 unions, including the Mailers, which represent the 3,000 employees of the papers and their publisher, the San Francisco Newspaper Printing Company.

Behind this simple statement lies a mass of complexity -- and a deep significance -- that has been barely understood and rarely explained outside of the unions' own strike bulletins.

The proposal is indeed the best current hope for labor peace in the local newspaper industry, both now and in the future. Although working out the details is another matter, both the papers and the unions want a common expiration date. So should the general public, since it offers stability that could greatly calm the hated labor-

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What's worrying the Thinker?



"THE THINKER" is worried about his complexion. See pages 2 and 3 for the story and pictures of the corrosion problems of San Francisco's outdoor metal statuary.

Agitated state of education
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committee including himself.

"I can't remember"

Knowles, again, at first emphatically denied that he had got names of possible candidates from the utilities. But, when told of Chickering's admission, he conceded: "I can't remember now."

He added: "All I did was to try to get names of people who were interested in being appointed to the commission. I had a whole sheaf of names with resumes and biographies."

Despite the biographies, Knowles claimed that he did not know that Commissioner Morrissey was a former paid consultant for Pacific Telephone.

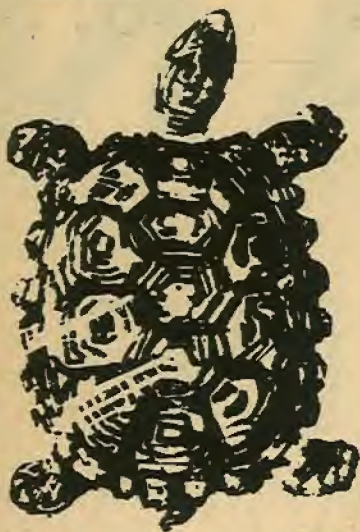
Chickering's startling dis-

closure drew a predictably sharp comment from PUC Commissioner William M. Bennett, whose persistently probing questions during the final day of telephone rate hearings into the circumstances of Morrissey and Commissioner William Symons' appointments led to angry exchanges.

"As a Californian and one who must take utilities' services, such as gas, electricity, telephones, I

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illustration



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SAN FRANCISCO'S GREAT STATUES ROT AWAY

Statues are for the birds!

By our correspondent

Next time you walk through Golden Gate Park, or cross the grounds of the California Palace of the Legion of Honor, or drive through the Civic Center, brace yourself to look closely at the metal statuary.

You may be startled.

For the furrowed brow of Rodin's "The Thinker," the outstretched arms of Father Junipero Serra, the upright right arm of Jeanne D'Arc, the flowing tails of Goethe and Schiller, the folded arm of Hall McAllister are all badly scarred by corrosion. It is as plain on the bronze as are the droppings that make visitors feel our pigeons and gulls are of ostrich size.

The birds, I must say immedi-

ately, aren't the main source of this highly advanced unsightliness of scores of San Francisco statues worth millions of dollars. Instead, the chief corrosive agent is in the electro-chemical actions that arise from Pacific salt air, plus assorted elements in smog.

No less an authority than Frank Dorland, the Oakland Art Museum's art conservator and one of the nation's foremost art conservationists, told me that there "can be no doubt" that corrosion exists in many outdoor San Francisco statues.

"Offensive"

"And even if there were no corrosion, they should not be on public exhibit when as offensive as some of them now are." (Note the accompanying photographs.)

This corrosion, Dorland emphasized, can take place so rapidly that "a statue may lose all its artistic quality in five or six decades and even reach the point of collapse within a century."

The reason I build a case for the obvious, that there is bad statuary corrosion, is because nobody with jurisdiction over the city's statues seems to feel that there is corrosion, that it is serious or that there is much need to do anything about it.

"There's no deterioration, and, if there were, we'd be doing something about it," Thomas C. Howe, director of the Palace of the Legion of Honor, tartly told The Guardian. What is streaking Rodin's "The Thinker," on the palace grounds, "is not corrosion or deterioration of the metal... but a patination (color change) from the effect of the elements on the bronze."

Protective coatings, he added, "have not been advised." We have "trouble enough" keeping up the works inside without worrying about those on the outside, he said.

"Bronze Disease"

Bronze, primarily a copper alloy, is peculiarly subject to corrosion. Often, it develops into an accelerated form of corrosion known as "bronze disease." This affliction may appear as a tiny green spot that, believe it or not, can be transmitted to healthy statues by fingers which have touched bronze.

Even ordinary statue corrosion is damaging. H. J. Plenderleith,

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Douglas Tilden's Father Junipero Serra, Golden Gate Park.

an internationally known art conservation authority, has written in "Conservation of Antiquities and Works of Art": with "copper and its alloys, the presence of chlorides in the incrustation presents an acute problem from the point of view of conservation because an unstable cuprous chloride is formed."

More: "this cuprous chloride continues to react and there is progressive corrosion even under museum conditions."

A good example: the famous statue of Francis Scott Key, now disintegrating in the Park Department's corporation yard in Golden Gate Park. Shortly before it was moved from its longtime spot in the park's Academy of Science complex, the Chronicle described the statue as "currently disintegrating somewhat," one of the few public references ever made to our deteriorating statues.

The deterioration can be starkly seen by examining Rodin's "The

Thinker" outside in the forecourt of the Legion of Honor, then examine the numerous other Rodin bronzes inside. The statuary inside appears, look as one will, just about as they did when they first left the studio of the great French sculptor.

Cheap or costly

While it is understandable how statuary can be beautifully pre-

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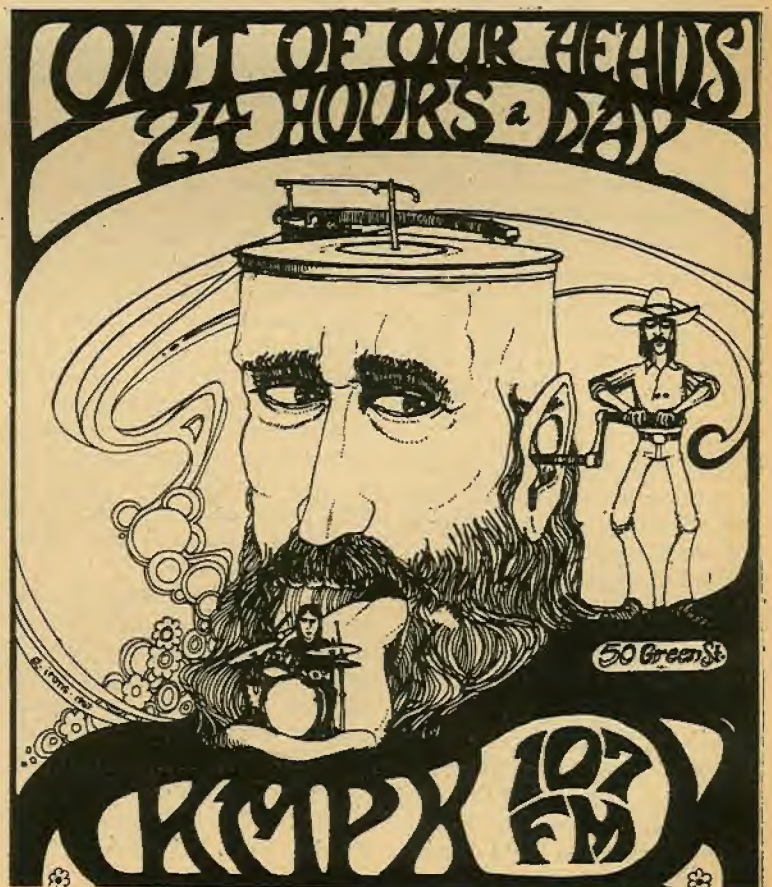
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--AND NOBODY CARES ENOUGH TO DO ANYTHING ABOUT IT

—continued from page 2

served inside a museum, shouldn't it be difficult and costly to preserve it in the open air?

The fact is that it can be done easily and cheaply.

To find an example, you need to go no farther than Nob Hill and the magnificent Ghiberti Doors of Grace Cathedral.

These famous doors deviate only two inches (due to the shrinkage in their casting from molds made on the original) from the size of the 500-year-old doors on St. John's Baptistery in Florence, Italy. They are fully as liable to corrosion and bronze disease as, say, the splendid statue of Father Junipero Serra in Golden Gate Park.

However, they never will be allowed to deteriorate into the shocking condition of Douglas Tilden's famous representation of the Founder of the California Missions. Why? These doors are carefully washed every week with plain water. Three times a year, on instructions of Dr. Bruno Bearzi, the Florentine artist who made these replicas, they are specially treated.

This, according to Charles Agneau, Verger of Grace Cathedral, consists of washing the doors with a mild detergent, rinsing off, then, when dried, applying a special coating.

Beeswax and turpentine

The coating is a complex and costly mixture of one pint of turpentine in which a piece of beeswax, about the size of a walnut, has been dissolved. Then, after the application has been allowed to stand for a day or two, it is wiped with a soft cloth.

Greek and Roman sculptors developed a similar method to preserve their bronzes from corrosion. There since have been various modifications and there



Rodin's The Thinker, California Palace of the Legion of Honor.



Joan of Arc, California Palace of the Legion of Honor.

A touch transmits bronze disease

are several protective coatings available today.

Cheap preservation

Since the cost of preservation is so cheap, you wonder how it is that such things exist in an art-conscious city like San Francisco.

Can it be that sculptors like Rodin, Tilden and Company are so old hat, so just not with it, that their works are allowed to deteriorate? Or is it just apathy or ignorance by those responsible for outside statuary in San Fran-

cisco?

The answer is complicated — largely by the way responsibility is divided.

The Legion of Honor has control over its statues. Those in San Francisco parks come under the Recreation and Parks Department. Those not in parks or schools, such as the Statue of Hall McAllister on the McAllister Street side of City Hall, come under the Department of Public Works.

This fragmented authority was so little known that it was only last month, after the Art Commission passed a resolution urging clarification of authority in these matters, that someone discovered a 1939 ordinance, No. 3690. It fixed the responsibility on the Department of Public Works for those art works not under the jurisdiction of schools or in the parks.

"No coating needed"

Its officials, like Howe at the Legion of Honor, see no corrosion and no necessity to do anything. "No protective coating is ever given" to the statues, Supt. Foehr's office reported to The Guardian. "It would not be required."

"An outdoor metal (sic) is meant to take the hardships of wind and weather."

In fairness, I must point out that San Francisco's statuary corrosion is far from unique.

In a recent address on restoring outdoor metal sculptures, the head curator of the Smithsonian Institution's Freer Gallery Laboratory, Rutherford J. Gettens, noted the great expense and effort Russia puts forth to preserve its outdoor art, including a monument commemorating Czar Alexander II at Leningrad.

By contrast, he said, in the Free World today "no one seems to be much concerned about the bronze figure in the nearby municipal park — although the subject may have been a historic person. This is strange (if only) because there is such a large monetary investment in this class of object."

With 50,000 bronze statues in North America alone, as Gettens totalled them up, it is easy to figure that the neglect of outdoor bronzes is acute in many other cities.

Nonetheless, it is a safe bet that San Francisco surpasses them all in the general crumminess of its outdoor bronzes.

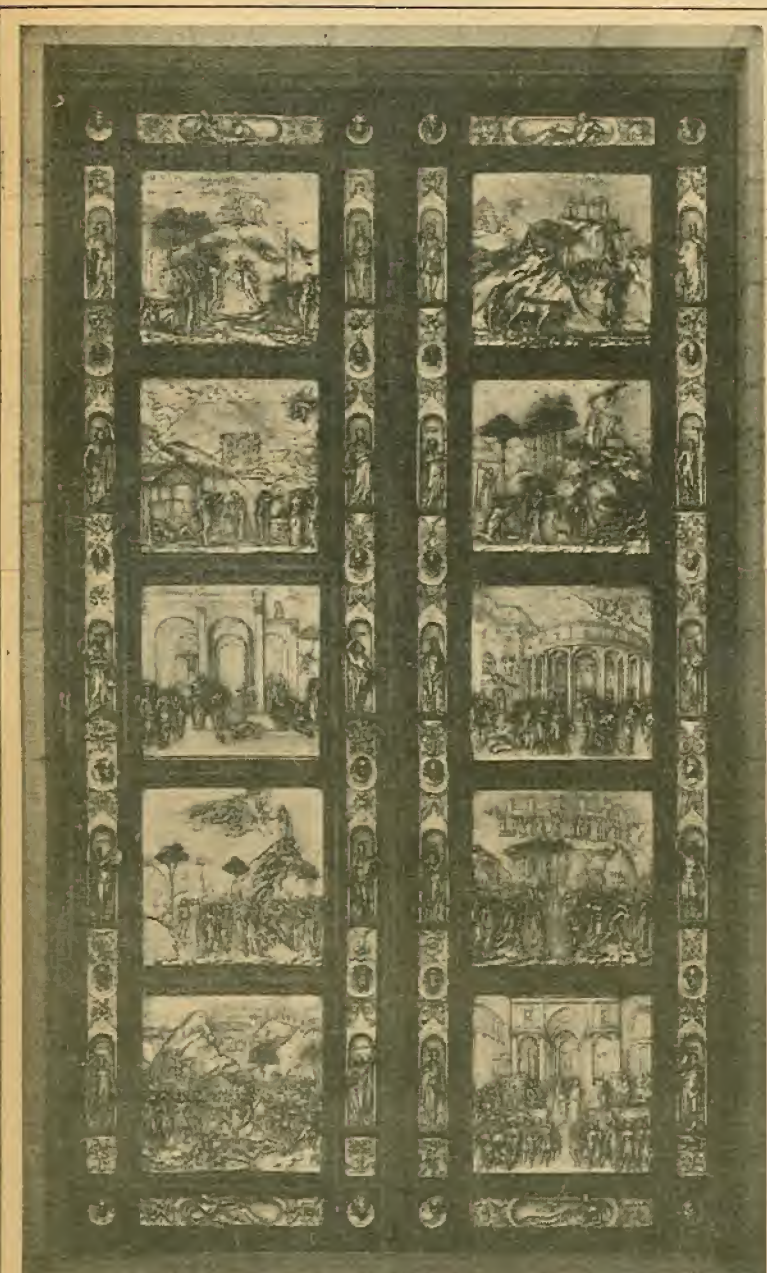


Goethe and Schiller, southeast of African Hall, Golden Gate Park.



Early S.F. attorney Hall McAllister by City Hall.

What can be done... ↘



The bronze Ghiberti doors of Grace Cathedral Church are washed regularly with plain water and a mixture of turpentine and beeswax. They are spotless.

Guardian photo by George Knight

Saving San Francisco --image is not reality

San Francisco is the only major American city which still has the possibility of solving its extensive and growing special problems, but it takes more than the widely publicized hiring of a new coach to make the professional champion out of hired, inept amateurs.

Skillful speechwriters and public relations men, with mass media complicity, can create an image of dynamism and progress for mayors like Mr. Alioto. But growing millions of alienated humans can testify to the increasingly obvious gap between image and reality. A system designed to handle the simple, the routine, the predictable cannot deal with rapid and complex change.

Face reality

Meaningful change can occur through facing reality, not obscuring it with clichés and myths; developing a philosophy of where man and his cities should be going; and producing a new and better approach for getting there.

Extremism and nihilism will not alter the fact that, as Churchill said, "Democracy is the worst form of government ever devised by man -- except for any other that has ever been tried."

One major obstacle to social change is the bureaucratic political process. It has helped bring us to crises of senility, incompetence, and deceit. The people who create our problems are in charge of solving them -- they represent the diseases, not the cure, as they perpetuate myths of competence and effectiveness. The expected goals of agencies and bureaus have been replaced by goals of perpetuating the agencies and their "leaders."

What are San Francisco's major

problems? (1) archaic and unworkable institutions and regulations, which combine with our leaders to prevent creative social change; (2) injustice and inequality in housing, recreation, education, law enforcement, income, employment, and opportunity for the poor, the Negro, the Mexican-American, and the young; (3) unemployment, under-employment, non-meaningful

Dr. Joel Fort

employment; (4) alienation, hopelessness, and the gaps of generation, communication, and credibility; (5) crime and lawlessness by citizens and police, rich and poor, leaders and followers, young and old, black and white; (6) epidemics of venereal disease, alcoholism and cirrhosis, cigarette smoking --(cancer)-- heart disease, amphetamine and barbiturate abuse, illegitimate births and many other health problems; (7) air and water pollution; (8) traffic congestion, injury and death; (9) esthetic deficiencies in buildings, neighborhoods, and the general environment, along with inadequate cultural opportunities.

In a city that wasn't even able to count the votes at the last election, the solution of all these major problems must begin with drastic and total reorganization and replacement of the present ineffective, wasteful, and even harmful agencies. And those agency heads, including: the chief administrative officer, the health and welfare directors, the civil service manager, and other key figures receiving large salaries for blocking all progress.

There must be a merging of presently fragmented and compartmentalized approaches for dealing with problems, and this re-

quires, among other things, a total revision of the city charter.

Access to power

Access to influence must be provided for the many talented young people already employed by the city or easily employable if their frustrations and skepticism were to be overcome by deeds rather than words. Innovation, dedication, excellence and controversy must be accepted and encouraged.

Cost-benefit, time-motion, management and system - analysis studies of San Francisco's departments of government would also be desirable, with steps taken to immediately implement the findings.

Mayor Alioto should be given all possible encouragement and support toward the accomplishments of these difficult goals, with each of us offering our advice and aid in the hope that they will be used for concrete improvements.

Best or last

As President Kennedy said, "We are called to a great new mission... to create a new social order founded on liberty and justice, in which men are the masters of their fate, in which states are the servants of their citizens, and in which all men and women can share a better life for themselves and their children."

"Never before has man had such capacity to control his own environment -- to end thirst and hunger, to conquer poverty and disease, to banish illiteracy and massive human misery. We have the power to make this the best generation of mankind in the history of the world, or to make it the last."

In four years, the people of San Francisco (and of the U.S.) will know whether we have moved ahead in this tradition.

Alioto backs Market Center

By our correspondent

The International Market Center at the foot of Telegraph Hill apparently will need every single ounce of blessing given it so far by Mayor Alioto, particularly if plans to begin this fall are to be met.

In its short period of public notice (and it only seems to have been around for longer because of the huge publicity campaign mounted), the \$100,000,000 project has run into more criticisms than any proposal in recent years, including the even larger Embarcadero Center planned for further south on the waterfront.

Sample criticisms:

•Telegraph Hill dwellers say the project, including its 550-room hotel and the proposed hanging garden apartments on the east face of their hill, will rise almost as high as Telegraph Hill and destroy their views and the area's natural character.

TOO HIGH?

•City planners say the hotel will exceed all existing, or even proposed, height limits in the area

by an absurd amount.

•Historical groups say the project will wipe out the Seawall Warehouse (present home of Synanon and some specialty shops), oldest commercial building in the city.

•Some citizens worried about the city's (and the state's and the nation's) number one problem wonder if the investment of \$100,000,000 in the Telegraph Hill area for a commercial enterprise will further embitter Negro, Mexican and Chinese residents of the city who have been told in effect that society can't afford to provide them with proper housing, schooling, medical care or recreation.

It must be admitted that efforts to answer the first two criticisms have been, and are being made by city officials.

THE SLIDING LINE

The mayor has met with Telegraph Hill representatives and with city planners and has promised that the proposed hotel will meet the height limits. He has even suggested a totally unique concept in height limits: Drawing an imaginary line from Hill-top sites to

the end of the wharves, with new buildings perhaps restricted to heights up to, but not above, that sliding line.

Alioto, however, has made it clear that he believes the Hill residents have no special right to their views. If it comes to the crunch between certain Hill dwellers and the Center builders, it seems certain the mayor will lean toward the developers.

On the question of preserving the Seawall, the latest promise from the developers is that they will keep a wall or two, very much as the Golden Gateway preserved one lone archway from what was once the entrance to San Francisco's produce mart. The offer will not satisfy buffs, but it's all they can expect.

THERE'S NO LAW...

As for the racial-economic issues, there's no law that says private developers using private capital to build a private project need do anything to ameliorate the deprivation of the poor, white or otherwise.

Instead, the yawning gap between the haves and have-nots in the city will just grow wider as the Rockefeller (Embarcadero Plaza) and the Laphams (International Market Center) pour their millions into high-rise and high-price residences and shops.

On this point, the mayor hopes that building trades unions who will benefit so tremendously from the new construction work will go further than they have in the past to bring minority members into their unions and onto the jobs.

INSIDE

BRIEFS
FROM HERE
AND
THERE

Even if there weren't a newspaper strike, the following item would no doubt have been buried on the financial pages: "Pacific Telephone yesterday reported net income of \$163,465,000 for 1967, a \$9.8 million increase over 1966." (Daily Commercial News, 2/13/68)

The DCN did not point out (and would the newspapers have?) that this company, with earnings of nearly half a million dollars a day, is the same one which wants to increase its rates in California by \$181 million a year and about double your phone bill.

Just so Pacific Tel & Tel is not the only utility gargantua to stand accused in these pages of trying to take advantage of California during the regency of Ronald Reagan, it should be noted here that Greyhound Lines are seeking to make similar capital during this permissive climate of utility regulation.

But while PT&T just wants to increase its service charges (by \$181 million), Greyhound wants to increase its rates and also eliminate part of its bus passenger service entirely. At least Greyhound had the good taste to wait until near the end of the governor's first year before putting in its bid for something the Pat Brown-appointed Public Utilities Commission had denied just two years ago. The telephone company, whose lawyers probably write faster, had its application in even before the governor was inaugurated.

The Greyhound request is for higher rates in several areas of the state, including the San Francisco region. More importantly, the company desires to end the cut-rate commuter bus fares it has offered since urban trains were discontinued nearly 20 years ago.

If the new-look PUC allows the request, commuters will face the choice of finding other modes of travel or paying up to 200 per cent more for their bus fares. The thought of thousands of more cars clogging freeways, streets and parking areas already scares communities in the Bay Area. It also must frighten Greyhound drivers, even if company management is unconcerned.

Greyhound says it loses more than \$2 million a year on its Bay Area commuter service yet it doesn't say that the western operation of the nation-wide bus company makes big profits anyway and that the national system makes a profit so embarrassingly large it doesn't know where to invest the overflow next.

The hearings in San Francisco on Greyhound's request (they continue through March) will raise an issue chewed over many times before, most often when railroads ask permission to discontinue certain passenger trains: does a public utility, with a publicly-granted monopoly, have the responsibility to continue providing a particular service to the people when the service is no longer self-sustaining, particularly when the utility's other services provide wholesome profits?

This issue was decided in the public's favor by past California utility commissions, but the jury is still out on the intentions of the current board, dominated by Gov. Reagan's appointments and philosophy. (see PUC story on Page 1.)

Ramparts' daily newspaper, boasting Herb Caen, Art Hoppe, Howard Gossage, Warren Hinckle, Rolfe Beere and 50,000 daily circulation, is on the skids and, according to job-hunting reports from its staffers, may quit for good early this week. "The paper couldn't pay for itself," an advertiser was told. Publisher Gossage and Editor Hinckle were unavailable for comment at presstime.

Herb Caen, in a recent Ramparts column, enraged the strike hierarchy by printing pro-Hearstian remarks of the Examiner's Alexander Fried at a closed session of the local Newspaper Guild. First you are a striker, then a columnist, he was told.

The recent and unfortunate crash of a Navy jet trainer into the Bay Bridge may have one salutary effect: it may save a portion of the Bay.

Before the fatal accident, leaders of the Bay protective groups were casting about for a way to stop the Bay-gobbling Port of Oakland from filling a big hunk at the 7th St. mole for massive ship repair and construction facilities.

On the night of the crash, a spokesman for the Alameda Naval Air Station said the Bay Bridge was not such a flight hazard as the proposed Oakland construction would be. That simple statement may have ended Oakland's plans.

Channel 44 is having its troubles, and they center around one thing: a lack of audience. The management of San Francisco's UHF Kaiser-owned television station took an audience survey of the infant 5 p.m. newscast, found that nobody was watching (even during the strike) and yanked it off the waves.

None of KBHK's news team has been fired -- except one copy boy -- but there's a lot of disgruntled muttering in the news room. "TV news," said one newsman "is a pain in the ass."

Most of the dissatisfaction is directed at top management. The original plan was for KBHK's newscast to go on from 7 to 7:30; KGO-TV, the local ABC network outlet, had its news show at 5 p.m., leaving an evening slot opposite the local NBC and CBS newscasts. But 5 p.m. was disastrous for KGO, and it moved quickly back to 6:30 p.m. So KBHK went to 5 p.m., hoping to pick up some of the KGO audience. That didn't work.

Now Channel 44 plans a "personality news" show to begin March 18. It'll be pre-taped, and will include Gene Davis (ex-KRON-TV) as anchor man and ("God help us," said a KBHK newsman) two KSFO-radio stars, Don Sherwood and Carter B. Smith. It'll go on at 10 p.m. (The three network stations all have news shows at 11.) Or that's the plan at present.

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The Regents are restless. The State Board of Education has knuckled under. The book burners are back. And Max Rafferty, California's fundamentalist school chief, wants to get away from it all by running off to the United States Senate.

By Syd Kossen

(Kossen, San Francisco Examiner political writer, will write for The Guardian regularly during the newspaper strike.)

This is the agitated state of public education in the first quarter of Gov. Reagan's sophomore term. Reagan himself has declined so fast in the polls that he is only a dark horse contender for the Republican vice-presidential nomination. Even sanctimonious George Romney outshines him in the popularity ratings for President.

Reagan, who seems to distrust

a choice between curtailing enrollment and maintaining quality, or seeing quality slide, then I favor curtailing enrollment."

Pauley points out that unless the Legislature restores the cuts "we can't go ahead with the ideals of the University."

Reagan's budget trims would force as many as 2500 students at Berkeley alone to stay at the University one or two quarters longer.

This year, according to William J. Bouwsma, vice chancellor for academic affairs on the Berkeley campus, almost 900 students were turned away from basic courses required for their de-

California Junior Colleges.

"With Mr. Scott's acceptance of the offer, the Reagan Administration has gained the six votes it needs to control the Board of Education," Board Member Dorman L. Commons said in an interview. "And it has surrendered only one of the 15 captive votes on the new junior college board."

"I use the word 'captive' because groups legitimately connected with the junior college movement, such as the California Association of Junior College Trustees, were never consulted concerning nominations to the new board of governors, and their recommendations when made were ignored."

Ronnie's boys

He said only persons totally beholden to the Administration were appointed.

Commons, a Los Angeles Democrat, was replaced as board president this month by Howard Day of Compton, a Republican newcomer.

As presiding officer, Commons never popped off in interviews or on camera. After handing the gavel to Day, he told reporters, "I am now removing the self-imposed restriction of public criticism."

With that he said Reagan and Rafferty are obviously yearning for higher office and charged them with manipulating public education for political gain.

Commons said the Administration in almost 14 months had failed to offer a single idea to improve the public schools; the governor apparently is "willing to leave it to Max."

Uninventive Max?

In five years as head of the State Department of Education, Rafferty has "not brought one adequately developed program before the board on his own initiative," Commons recalls.

"While Dr. Rafferty is running up and down California and traveling across the Nation to meet his

marathon speaking commitments, the Department of Education, which is the superintendent's primary responsibility, is in a posture of disintegration. During his absences the department is under the direct supervision of a deputy (Everett Calvert) so mistrusted by the State Board that he has not been allowed to appear before it and so distrusted by the Legislature last year that it refused to appropriate funds for his position." (During the hassle with the Legislature, Rafferty paid Calvert with department funds.)

Commons claims that all significant programs have originated with the Board of Education, the Legislature and Congress, not

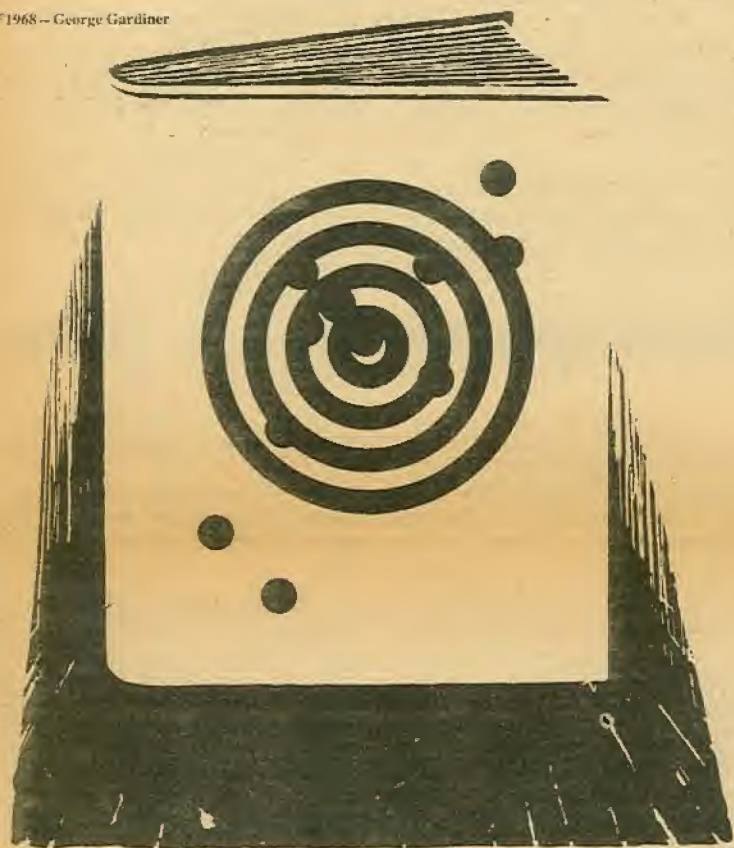
Rafferty's office.

Get Kuchel

An organization called "Friends of Rafferty" has collected about \$150,000 and opened a spacious Senate campaign headquarters in Los Angeles. He plans to officially declare war on Thomas Kuchel, California's senior senator, on Washington's birthday. His friends also are passing the hat in Washington with the line, "Elect Rafferty and keep Kuchel from succeeding Senate Republican Leader Everett M. Dirksen."

Kuchel, a former political protégé of Earl Warren, has been the target of conservatives for years. Rafferty would compel Kuchel to take a GOP loyalty oath.

©1968 - George Gardiner



University of California chancellors and State College presidents, slashed millions out of their latest budget requests.

UC asked for \$311 million for the bookkeeping year starting July 1. Reagan told the Legislature \$280 million would be plenty.

To the University's Board of Regents, the \$31 million slice amounts to a broken promise.

Crippling

Regent Edwin W. Pauley said it first. The big Southland oilman, one of the board's fiscal conservatives, said Reagan had struck a crippling blow at higher education. Pauley predicted fellow regents would share his view. They do.

They recall that Reagan wrung \$12 million in cuts out of them last year on the assurance that it was a "one-time thing."

Regent Philip L. Boyd, former State Republican chairman, says he is deeply disappointed.

Boyd, a Riverside land developer, says that "after last year's experience, I had thought we would have more reasonable treatment. I can't believe Gov. Reagan fully realizes the extent of the setback that would result if we tried to live within the funds that he plans to provide."

Cut enrollment?

"There will be a terrible hue and cry if we're faced with the necessity of curtailing enrollment," says Regent John E. Canaday, a vice-president of Lockheed Aircraft Corporation.

"In my judgment, if it comes to

greens. He says the new austerity squeeze would turn away another 1,600.

Extra burden

"That's not economy," Bouwsma says. "It simply imposes an extra expense on the students, their families and the University."

Reagan campaigned against disorder at Berkeley. Ironically, he even whacked out 7 per cent of the fund requested for campus police.

Vital cancer research also is imperilled.

For the state colleges, Reagan budgeted \$224.3 million. That's \$25.5 million less than requested by the trustees.

Chancellor Glenn S. Dumke says that, if Reagan's budget is accepted, the quality of education at the 19 colleges will be seriously impaired. He lost many outstanding faculty members in the wake of Reagan's order last year to cut squeeze and trim. Now Dumke expects more departures.

Reagan majority

The State Board of Education influences policy of California's entire public school system. Now the board has a Reagan majority for the first time and it is clear that the Governor is more concerned with political image than with improving educational opportunities for California children.

To take control of the 10-member board, Reagan offered a plum to a holdover appointee from the Brown Administration. He shifted Ben N. Scott of Harbor City to the new Board of Governors of the

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Enter 'Superjournalist' -- able to leap media in a single story

by Creighton H. Churchill

Ecumenicism is rivaling drinking and back-stabbing as a current journalistic indoor sport, a togetherness not religious but professional.

Former columnists are reading comic strips on television and every writer with a 10 point by-line seems to have a radio show. Mutterings circulate that the pure print journalist is obsolete, going the way of the snake oil salesmen.

Clark Kent as Clark Kent

Enter "Superjournalist," star of stage, screen and typewriter, able to leap media in a single story, carrying a pancake make-up kit with his notebook. Our steely man-of-print's finest hour was the "Meet the Public Party" given at the Longshoreman's Hall as a newspaper strike fund benefit last Friday.

For \$7.50, the public could bend elbows and shake hands with the strike-bound stars of the Examiner and Chronicle. With such a lure, some of the public did show up, all but lost under the crush of press agents, politicians, good-and-great-friends (girl and otherwise) and variegated advertisers. Happily the party was a fiscal as well as social success, though Truman Capote is still very relaxed.

People were overheard saying "Yes, that's Herb Caen—seen him on T.V.," instead of the "My God, THAT'S Herb Caen?" (or Jerry Burns, or Michael Harris) so often voiced when public was introduced to byliner in pre-strike days. The image-crushing blow of physical introduction to a favorite writer had been softened.

As a reverse twist to the paper strike, two television stations



Channel 44 and Channel 5 are clawing each other for an audience — not for their programs, but for a small daily newspaper that each station prints, then gives away.

Consisting of tear-sheet reprints from news wires, the Channel 44 paper edited by Gail Wrixon (a Chronicle woman) seems to have the current lead over Channel 5's similar effort. Both papers are handed out at major commute points like the S.P. station and the East Bay Terminal and give a good capsule of the day's events.

Back at the Chron

Continuing the very furthest adventures of the Chronette, the Chronicle management's underground mimeograph paper posted in the public library, I am sad to report that the quality of the whimsy is wavering. Some issues have sunk to reporting just straight news.

But there are bright spots. Under "People and Places" in the Feb. 1 issue: "Maria Papori, a Greek-

woman who claimed to be 140 years old and attributed her long life to celibacy, died in an Athens hospital."

A four-foot-tall professional clown complained that British police breath tests for drinkers were unfair to dwarfs in the Feb. 7 Chronette, while the next edition carried a ticklish story of a British girl who wrote a check on her bare tummy and lay down on the counter to be cashed.

"Crisis in Tanzania," thunders the front page of the Feb. 10 effort, further explaining "Polygamy Faces Grave Threat." A worse problem in South America is headlined Feb. 13: "Bearded Terror in Buenos Aires — On-gania Goes Ape Over Hippies."

But this is almost afterthought, because the Chronette is becoming way overbalanced with real news, a veritable substrata New York Times. Which is awful... what will Chronicle readers face after the strike if the Chron management accustoms itself to putting out a truly news-oriented paper?

Back to Bobbie

From the other side of the fence, in the Newspaper Strike Bulletin, comes the sequel to the saga of Bobbie, the Union Cat, introduced in the last Guardian.

At last printing Bobbie had been locked away in the SPCA and needed money (\$15) for a series of shots. She was confined after patriotically biting a Printing Co.

Rent-a-Cop. A Bobbie fund raised the money and brought Bobbie back to picket line duty.

One letter, with contribution, came from the Newspaper Guild of Greater Philadelphia, which was "deeply touched" by Bobbie's plight. By the way, anyone interested in adopting a bob-tailed activist cat may contact union headquarters, 433 Natoma St.

KQED, the local NET educational television station has been bailing hay and some corn while the strike shines. Their "Newspaper of the Air" lets print journalists ply their trade in public and has been the best of the meager television efforts to compensate for the paper strike.

\$50,000

Now the Ford Foundation has given KQED \$50,000 to keep the "Newspaper" on the air for 10 weeks, or for the duration of the strike. Station general manager James Day stated he would return the excess money, if any, but that KQED is still considering a response to the many public requests that the program continue after the strike.

A final summary note from the "Leo entering Virgo at 8 a.m." edition of the Free City News (available free on street corners in S.F.): "Prophecy... Run your Valentine Fingers through San Francisco's Wednesday Hair. Stroke her City Hall thighs on Thursday."

Newspaper peace plan

—continued from page 1

management controversy that has done much to lower the quality of the city's newspapers during the past few years.

It's also one of the most significant labor developments of recent years in San Francisco, a city with a long history of important labor-management agreements. Rarely have so many diverse unions, even those in a single industry, joined in such common cause. It may not be the One Big Union of trade union lore that's to finally give control of production to those who actually do the producing, but it's the closest approximation to be seen in some time.

New Contracts

In terms of the strike, it means that what began as a united union struggle to win for 170 members of one union, the mailers, what they considered a fair contract has become a struggle to win fair new contracts for the members of all newspaper unions.

For the proposal calls for all the unions to negotiate new provisions for improved wages and working conditions to put into their current contracts now, in exchange for extending them to a common expiration date.

The newspapers, on their part, also have a chance to seek new contract provisions.

In most respects, it appears to be an ideal compromise -- that elusive thing that has been needed to settle the newspaper strike and resolve the labor-management battle that began 2-1/2 years ago when The Chronicle and The Examiner merged into the Newspaper Printing Company.

The strike amounts to a showdown, the climax of jockeying between the unions and the papers over the relative power and position of each under the new corporate umbrella. The proposal, in short, would define that relationship realistically and ease the constant bickering that began with the merger in September, 1965.

Because their union contracts expire on different dates, the newspapers have been faced with the threat of a series of crises such

as finally arose when the Mailers Union contract expired. A union finally took the ultimate step and, once this was done, any of the other unions was likely to follow suit.

Two other contracts, those of the Photoengravers Union and the Building Service Employees, have expired already. Thus, considering the newly militant and unified stance of the unions, there is an immediate danger of other strikes, even if the Printing Company settles with the Mailers, and the danger of others in the months ahead when other contracts expire.

Extension of all current contracts to a common date not only could avert this situation, but it also could speed settlement of the Mailers strike.

As a newspaper official told Alioto in accepting the union proposal, "We see no point in settling one strike now only to have others later in the year." (Five more contracts are scheduled to expire this year, including those of the largest unions, the Newspaper Drivers, two next year, and five in 1970).

Common Expiration

The unions have wanted a single contract expiration date for many years; they don't like fighting continuous contract battles either. But until the Mailers strike they never had shown the unified muscle

—continued on page 7

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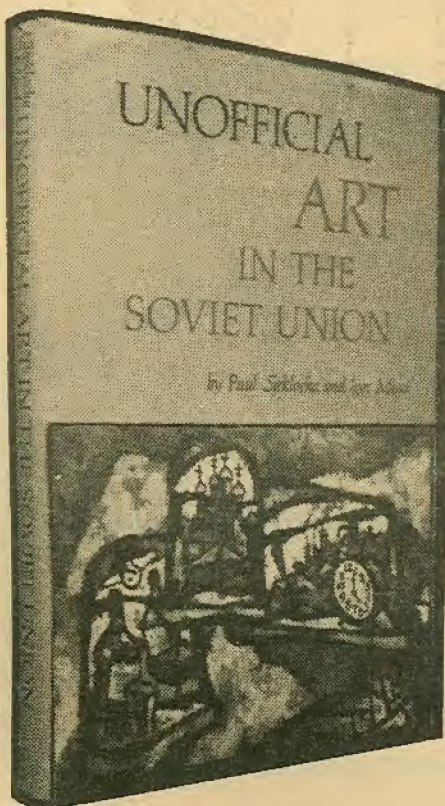


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SUTTER STOCKTON



Why the talks between 15 newspaper unions and publishers have rare significance

— continued from page 6

necessary to force it from the newspapers.

The papers were eager to take on the unions one at a time as long as it was certain, as it was until the strike demonstrated otherwise, that all unions would not necessarily support a strike for a better contract by any one of them.

This new labor unity is a formidable new weapon for the newspaper unions, and one that can only grow stronger with common expiration dates for all. But the newspapers are willing to accept the common date in exchange for badly needed stability and a resolution of their steadily worsening labor problems.

The unions proposed the plan, but it was Mayor Alioto who gave them the opportunity. They had been discussing the proposal in secret sessions for about a week when Alioto made still another of his attempts to intervene as a mediator in the Mailers' dispute.

He knew that the newspaper publishers, at least, would not yet accept mediation. They still were fighting a war of attrition, hoping to wear down the unions and weaken their unity before returning to the bargaining table for serious negotiations.

So the Mayor tried an indirect approach. This time he merely asked that representatives of the unions and the publishers meet in his office to give him a status report.

They hardly could refute Alioto's statement that "the public interest would dictate that the Mayor receive a report" and, once Alioto

got them into his office, he could play the role of mediator, whether they liked it or not.

Unions responded with the proposal, holding it out as the way "to find a basic solution that offers the promise of extended labor peace" in the newspaper industry here.

Mediator Needed

The plan obviously would require a mediator. But the unions knew they would get mediation in any case, and they wanted it on their terms.

In addition to the long-range advantages they foresaw, the unions also moved in part to shore up the unity behind the Mailers' strike that had brought the publishers to the point where they would listen to such a plan.

What better way than giving every newspaper union member a piece of the action? Now they'd be picketing in support of better wages and conditions for themselves as well as for the mailers. They had a personal stake before: a belief that, if the mailers were cut down, they would be next. But now they would have a concrete vested interest.

Alioto praised the union proposal as "a significant and gracious concession to the public interest" and suggested that one of the country's most distinguished labor arbitrators, Sam Kagel of San Francisco, act as the Mayor's mediator in carrying it out.

The newspapers agreed almost immediately. Like the unions, they

have dealt with Kagel in arbitration cases and have great trust in him.

Kagel, a professor of labor law at the University of California, also is chief arbitrator of the complex, pioneering contract between the International Longshoremen's and Warehousemen's Union and the Pacific Maritime Association. He has an extensive background as a labor representative, dating back to San Francisco's 1934 General Strike, but he has gained the esteem of employers as well as unions for his fairness.

If anyone can carry out the complicated plan of re-negotiating the key sections of 15 union contracts, it's Kagel. But even he will have to take a bit more time than Alioto and some writers and broadcasters have been predicting on the basis of "inside information" from uninformed outsiders styled as "informed sources."

Could Blow Up

It's still not certain, in fact, that agreement will be reached at all. The plan could blow up at any moment.

Alioto, among others, has suggested that the union members could return to work while the

negotiations continued, especially if agreement can be reached on the Mailers Union contract. Although possible, this is not likely to happen.

After all, it was the proposal for negotiating a common expiration date that brought the newspapers into serious bargaining with the Mailers. More important, the unions, by returning to work, would lose a key weapon in the new move for improved contracts -- the pressure being put on management negotiators by the strike.

Kagel has two basic tasks. First, he must get agreements on the new provisions that must go into each union's contract. Then he must get universal agreement on a common expiration date for those contracts.

He has been calling in the individual union negotiating teams one by one to meet with their publisher opposites. So far, he has secured agreement on non-economic matters with the Photoengravers Union and come close to non-economic agreements with the Mailers, the Stereotypers and the Web Pressmen.

Then Wages

If Kagel can reach agreements on non-economic provisions with

these and the other unions, he plans to call in all the unions again for negotiations on economic matters such as wages. Then he will seek agreement on an expiration date, be it one year from then, two years, or whatever.

After that, the members of each union would have to approve the new provisions in their individual contracts, as well as the common expiration date.

If this is done, then the newspaper shutdown will end and the threat of other shutdowns will be over until the expiration date and, hopefully, far longer than that.

Mediators are professional optimists, but Kagel, in any case, says both sides are cooperating fully and that progress is "slow but steady."

Mediators also must be secretive. Labor-management disputes are settled by private compromise, and reporting the day-to-day discussions that cross the bargaining table in private would make it extremely difficult for the parties to compromise -- to back down, that is, from positions already broadcast to the world.

Thus Kagel will not say precisely what issues are being discussed and decided in those closed-door sessions and, in common with all mediators, he is holding the negotiators to silence.

It is certain that the next words you'll hear from them will be that "it's over" -- either that negotiations have blown up or the strike has ended. At this point, only your crystal ball can tell you which it will be, and when.

But if the plan is adopted, San Franciscans will not just get their daily newspapers back they'll get them back with assurance that they'll continue to come out without interruption for a good long time.

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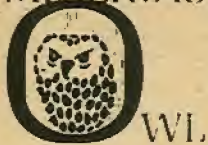


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For whom the bell tolls

Item: Sherman Chickering, general counsel and vice-president of San Diego Gas & Electric Company, admitted that utilities got their man, Fred P. Morrissey, appointed to the State Public Utilities Commission. "Most of the principal utilities had representatives at the Bohemian Club meeting," he said candidly. "We passed on our list of candidates to a screening committee headed by Joe Knowles, the Governor's representative here." (Front page story, This Guardian.)

Item: Committee head Knowles claimed, among other things, that he knew committee member Chickering only as an attorney (and that he didn't know Chickering had utility connections). "Also: He didn't know Morrissey was a former paid consultant to PT&T." (Front page story, This Guardian.)

Item: Morrissey said he found it hard to believe he was chosen by the utilities. Would it be improper if the utilities did pick him? "I don't know whether it would be improper or not. I obviously don't think so." (Front page story, This Guardian.)

Item: Alan Furth (general counsel of Southern Pacific Railroad): "The second thing that Mr. Biagini (SP president) spoke about was that there was general inquiry throughout the utility business community as to who might be suitable members of this commission." (PUC hearing transcript.)

Item: PUC Commission President Peter Mitchell: "All that I am trying to tell you and have this record reveal is that I see, as the president of this commission, many utility people --

PUC Commissioner William Bennett: "I wouldn't keep saying that if I were you." (PUC hearing transcript after PT&T executives admit they have had experts, or out of court, meetings and contacts with Mitchell and Commissioner William Symons.

Item: PUC Commissioner Bennett: "Well, I am just wondering whether we, as a commission, should move into this area and make a full-scale investigation of the manner in which appointments to the commission have recently been made ... I think as a commission ... we should find out what this administration is doing to regulation in California." (PUC hearing transcript.)

There you have it in key bits and snatches. The fullscale invasion of the Public Utilities Commission by the utilities should surface publicly now that Ivan Sharpe (front page, This Guardian) and Syd Kossen (last Guardian) have clearly outlined their beachhead and their forward thrusts.

(The point about Morrissey is this: He was a business professor, has written a good deal about utilities and regulation and could make a fine commissioner. But he was picked as "their man," a known utility friend, by the very utilities he is supposed to be sitting in impartial judgment upon. He will be properly suspect until his voting record shows otherwise.)

The larger point, however, is that the utilities' invasion, coupled with friendly advances by Reagan and company, have made the entire commission properly suspect. Commission members, with the eloquently notable exception of Bennett, have failed to observe rigid requirements governing ex-parte (out of court) contacts with

utility executives (Greyhound and PT&T, in the two most recent examples.)

This alone is justification enough to dismiss, say, the PT&T application for \$181 million that will almost double your telephone bill. In the famous Dixon-Yates case, Supreme Court Justice Earl Warren severely condemned similar private conversation techniques as endangering:

"the very fabric of a democratic society, for a democracy is effective only if the people

have faith in those that govern, and that faith is bound to be shattered when high officials and their appointees engage in activities which arouse suspicions of malfeasance and corruption."

In short: the whole business smells. Not only should the PT&T rate application be dismissed forthwith, but a full scale investigation should be started immediately into, as Bennett puts it, "what this administration is doing to regulation in California."

Remember the Pueblo

As if blundering into one major war were not enough, the Johnson Administration still lurches on the periphery of another as a result of the Pueblo incident. The specter of another Korean War on top of Viet Nam is frightening enough; but to this we must now add the realization that President Johnson and Dean Rusk have exhibited themselves as inept, reckless and irrevocably frozen in belligerency harking back to the days of Teddy Roosevelt. Consider:

The U.S. had been explicitly warned by North Korea for a week before the seizure of the PUEBLO that North Korea would take the ship if it persisted in its missions off the Korean coast. More: the PUEBLO had been previously harassed by North Korean boats. Either the U.S. Navy did not monitor the North Korean broadcasts (although a Japanese news service had been able to pick up the information) or our military command haughtily ignored the

warnings and the harassment.

The U.S. sent indefensible spy ships, laden with top secret information-gathering equipment believed superior to anything yet developed by the Russians, into hostile waters with no precautions taken against capture. There were no covering ships in the area, all our deployable planes in South Korea were equipped with nuclear weapons systems only, we knew that any protective air cover for the PUEBLO would be met by North Korean MIGs.

It reveals what the conduct of the Viet Nam war has graphically illustrated: that United States military strategy is often reckless and quite frequently inept and that none of the civilian leaders in our government seem to pay adequate attention to the little military games that may undermine our foreign policy. It should also explode the almost hypnotic faith Americans have in the ability of our military establishment.

Several days after PUEBLO, President Johnson and Dean Rusk came suddenly to the realization that there was nothing they could do to North Korea. They discovered that the U.S. cannot do the very thing it had been warned Red China had better not try: attack a smaller nation. They discovered that they had nicely trumped their own ace, Russian intercession, and that our present war, in Viet Nam, had so alienated our allies and noncommitted nations that United Nations or third party assistance would be difficult to find.

This sorry story has morals: First, that San Juan Hill and Barbary Coast military and diplomatic postures are hopelessly out of date and only whip up dangerous delusions among hawkish legionnaires and certain governors. Second, we need a new administration.

To the editor ...

To the editor:

God bless the Guardian! You published the major story of the year when you showed how the San Francisco Examiner and the San Francisco Chronicle put their corporation together secretly in Carson City, Nevada. It explained a lot of things for those of us who were weaned on A. J. Liebling, not the sort of stuff that comes out of the Cal and SF State journalism schools.

There is a quick guide to the importance and the value of the story: nobody, not KQED's Newspaper of the Air, not television, not AP and UPI (after all, the Ex and Chron are big clients), not anybody playing newspaper, had the guts to print the news.

You're getting quite a reputation! Harold Mundy
San Francisco, Calif.

THE BAY GUARDIAN

"It is a newspaper's duty to print the news, and raise hell." (Wilbur F. Storey: Statement of the aims of the Chicago Times, 1861.)

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"Just in case anybody thinks I'm not a real Republican . . ."



Caught in the middle



"Instead of negotiations, let's challenge the U.S. to a game of ice hockey."



"Who's afraid of Professor Wolf?"

by the Chronicle's Bastian

--as drawn for KQED



A subscriber wrote for a Board job - he was snapped up



Sketches By George Gardiner

By Bruce B. Brugmann

"I read the Bay Guardian story on draft board inequities and decided to offer myself as a board member," said subscriber Dr. Arthur B. Carfagni, Jr. this week.

Carfagni, a 40-year-old psychiatrist, dispatched a letter to the judge who makes local board nominations. Surprisingly, his public spiritedness was promptly rewarded and he was nominated to the Hunters Point/Potrero Hill/Candlestick Park draft board.

The problem: The nomination of Carfagni, a well qualified white nominee who by accident works in the Hunters Point district, lives outside the district at 2828 Greenwich St. in the Marina and thus, through no fault of his own, further illustrates one of the major inequities The Guardian found in its extensive investigation.

That is: that only five of the city's 40 board members live in the districts they represent, that no members live in the city's major lower and lower middle class neighborhoods (Hunters Point, Potrero Hill, Outer and Inner Mission, the Fillmore and the Haight-Ashbury) and that only five -- three Negroes, two Chinese -- of 40 members represent the city's minority population. (Based on their population percentage, minority groups ideally should have some 14 members of the 40 total) See adjacent tables.

That board members should, wherever possible, live in the districts they represent was one of the original articles of faith of Lt. Gen. Lewis B. Hershey, National Director of the Selective Service system since its founding



"What makes you think I don't understand you, 555-05-7449?"

in 1940. He describes boards as "little groups of neighbors on whom is placed the responsibility to determine who is to serve the nation in the Armed Forces and who is to serve in industry, agriculture and other deferred classifications."

Neighbors are to make these life-and-death decisions because neighbors can best understand the special problems of their local youths. Who goes and who stays home is largely determined by these neighbors on their local boards, insuring what Hershey insists is fair and personal treatment for all. Government of, by and for the people.

The Human Rights Commission acted on the Guardian story. At its Jan. 11 meeting, it approved a resolution that, among other things, called upon Gov. Reagan and the presiding judge of the Superior Court of San Francisco to review the city's 10 selective service boards "with a view . . . to making them representative of the districts in which they function." Reagan and the presiding

Superior Court judge, now Charles Peery, make draft board nominations for Presidential approval in Washington.

Little Inclination

Despite Gen. Hershey, The Guardian story and the Human Rights resolution, there seems to be little visible inclination or intent to restore the "little groups of neighbors" policy in San Francisco.

Neither of the last two board nominees -- Carfagni and Dr. Edwin T. Johnston -- live in the district they are to represent, Hunters Point-Potrero Hill. Johnston practices medicine at 509 Haight St. in the Haight-Ashbury and lives at 575 9th Ave. in the Richmond district.

Carfagni does work in the Hunters Point district (as a psychiatrist at the San Francisco General Hospital, 22nd and Potrero Sts.), but Judge Peery didn't seem to be aware of this in nominating him.

In fact, before I talked to Carfagni and discovered that he worked in the Hunters Point district, I asked Peery why he continued the non-residency policy by nominating another man who lived outside the district.

"I don't see that that makes much difference," he replied, bristling noticeably. "They all meet in the same building" (the Federal building, 100 McAllister St.; ed.) His policy was to find the best men available, he said. Pressed further, he snapped: "Well, what do you want me to do? Go out and ring doorbells." Told about Gen. Hershey's directives and the Human Rights Commission resolution, Judge Peery

said he hadn't heard of either.

I reminded him that my editorial assistant had earlier called him for comment two days after the Human Rights resolution was approved. He had replied then: "It's not proper for the court to comment on a resolution."

"Goodbye"

Didn't he find out what the resolution said? "I don't want to hear any more of this, goodbye." And he hung up. I immediately called him back to finish my questioning, notably on his criteria for making future nominations. But again he hung up before I could probe further.

Carfagni and Johnston will replace, if approved by President Johnson, Eugene Block and Joseph A. Desmond on the Hunters Point board. Both resigned. (See Dec. 19 Guardian for the names, occupations and home addresses.)

Three other replacements soon must be nominated -- to replace Ivan L. Slavich, a retired municipal court clerk, and Benjamin H. Swig, Fairmont Hotel owner, on the Chinatown/Telegraph Hill Board and Louis R. Lurie, millionaire real estate man, on the Fillmore/Pacific Heights board.

All were asked to resign, according to the State Selective Service Director in Sacramento, because they were either over the mandatory retirement age of 75 or had served more than 25 years.

Carfagni said he was miffed by

the report in the Dec. 19 Guardian that board members were anonymous and that they didn't want their names made public.

"My number will be listed in the telephone book," Carfagni said. "I will be happy to talk with people."

Despite a national directive to identify draft board members to the public, the San Francisco Selective Service office refused to disclose to The Guardian the names of local draft members or give any information about them.

The Guardian, as it was before, was forced to telephone the State Selective Service office in Sacramento and get the names of the two board nominees, the two resignations and the three mandatory retirements.

The directive was issued by Lt. Gen. Louis B. Hershey, selective service chief in Washington. "Gen. Hershey's action is commendable and in keeping with the intent of the new freedom of information law," Rep. Don Rumsfeld (R-Ill.) said in a UPI dispatch in the Feb. 12 New York Times.

Previously, he noted the names of draft board members were being withheld at state and local levels, but were being released at selective service headquarters in Washington.

To get the complete roster of board names it published on Dec. 19, The Guardian was forced to call Col. Thomas Jensen, acting state director, send him a formal letter from an attorney and threaten court action.

Who lives in Whose district?

FIRST NUMBER

(members who live in their district)

SECOND NUMBER

(total of members on each board)

36 (Chinatown-North Beach)	1/5
37 (Hunters Point-Potrero Hill)	0/5
38 (St. Francis Wood-Outer Mission)	0/5
39 (East Twin Peaks-Inner Mission)	0/3
40 (Sunset-West Twin Peaks)	1/3
41 (Inner Mission, Fillmore, Haight-Ashbury)	0/5
42 (Richmond)	1/3
43 (Fillmore-Pacific Heights)	0/5
44 (Russian & Nob Hills, downtown)	1/3
45 (Marina, Presidio Heights)	1/3

TOTAL 5/40

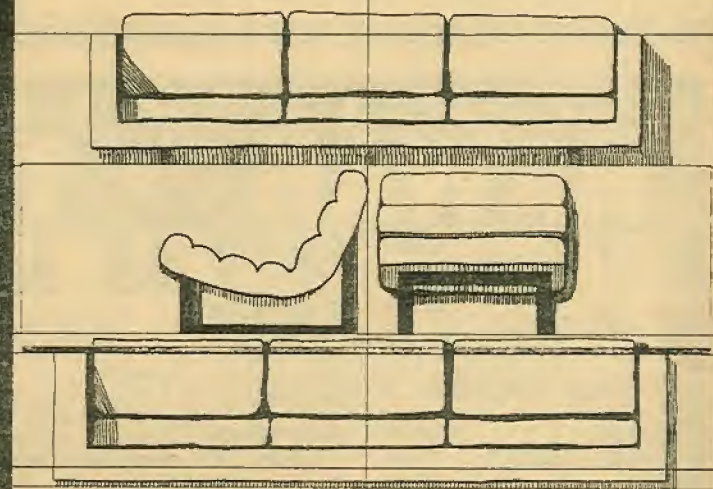
Minority representation

Minority	Per cent of population	Expected no. on draft boards (according to population per cent)	Number on boards
NEGRO	12.6	5	3
MEXICAN-AMERICAN	11.7	4-5	0
CHINESE	5.8	2	2
OTHER	4.4	2	0
TOTAL NON-WHITE	34.5	14	5

*None of the three Negro members live in the districts they represent. One lives in St. Francis Wood, represents Fillmore district. Two live in the Richmond district—one of these represents Hunters Point, the other Outer Mission.

*Both Chinese board members represent the Chinatown-North Beach district. One lives on Telegraph Hill in the Chinatown district. The other lives in the Sunset.

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By Gideon E. Forsythe

Ever since they began, 27 centuries ago in a valley in Greece, the Olympic Games have been designed to celebrate our brotherhood, our purity and our love of sport for sport's sake.

Indeed, if we were to believe the wholly unbelievable Avery Brundage, chairman of the International Olympic Committee, the Games have been designed to extract from mankind the very essence of his nobility.

Calvinist guardian

Nothing less will satisfy Mr. Brundage, whose Calvinist approach to life makes him the angry guardian of our Olympic flame.

Yet, ever since the beginning, the Olympic Games have extracted from mankind the very essence of his greed, his pettiness, his hypocrisy, his racism and his love of sport for money's sake.

This is not to knock the Games... so long as we regard them as spectacle. In terms of savage competition and athletic ability, the Games constitute the greatest show on earth. They are enormously exciting; but so, too, is a cockfight in a Central Valley barn.

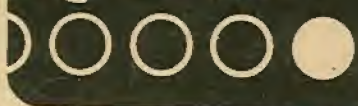
Merely typical

The Tenth Winter Olympics, which end this weekend at Grenoble, France, have been no better and no worse than their predecessors. They've merely been typical.

No sooner had Gen. de Gaulle declared the Games officially open than the sniping started.

The Soviet Union called a press conference and accused the U.S. of imperialism in Vietnam. While

talking sports



The very essence of pettiness and greed

the truth of this accusation could hardly be denied (except by the U.S.), it did not seem to bear much relevance to the situation at hand, which was a bunch of skiers and skaters getting ready to do battle.

The U.S. got immediate revenge: American hockey players clobbered as many Russian hockey players as they could in the course of losing by a score of 10-2.

Skiers as salesmen

Then the Rules Committee got into a horrendous squabble over commercialism in skiing. It is no secret that all of Europe's top Alpine skiers are supported by ski manufacturers. They publicize the brand names of their skis as much as possible. Ski sales are geared to the records of racers;

a Gold medal in the giant slalom means gold in the cash register.

But certain purists, encouraged no doubt by the lofty Mr. Brundage, tried to force through a rule that skiers couldn't display their skis in photographs. This is like telling a car salesman he can't say "Buick" on the air. For a while, the squabble threatened to remove the official Olympic stamp from all ski races. Ultimately, they just swept the thing under the carpet and forgot about it.

And, finally, there was lovely Peggy Fleming. Lovely Peggy, 19-year-old daughter of an itinerant printer, skates so gracefully she brings tears to your eyes. She looks like a doe.

That's the spirit

She won the ladies singles figure-skating title. Everything she did was superb. It made you think: here, at last, is the unblemished Olympic spirit.

A half hour after lovely Peggy Fleming won her medal, it was revealed she was going to sign a contract with the Ice Follies. For half a million clams.

You know, at the start of every Olympics, they release a flock of pigeons. As any Union Square bum can tell you, the pigeon is a dirty bird.

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Yves Montand as the year's most inept adulterer

By Margo Skinner

("Live for Life," Larkin, SF)
("Guess Who's Coming to Dinner," Alexandria)

"Live for Life" is directed by Claude Lelouch, whose highly successful "A Man and a Woman" is apparently going to run forever in San Francisco. Regrettably, his new effort only proves that it takes more than brilliant camera work to make a film.

This version of the eternal triangle (Yves Montand, a maker of French TV documentaries, Annie Giraudot, his wife, and Candice Bergen, his American model mistress) is plotty and anticlimactic. Montand is wasted as the most inept adulterer of the year. What with his complicated stratagems and hopping from bed to bed, one wonders how he has time (and

energy; he's middle-aged too) to produce his television programs.

Candice Bergen has two Harpers Bazaar expressions - toothy smile and deadpan. How could any man in his right mind prefer her to Mademoiselle Giraudot, with her wonderful crinkly expressive face?

Alternating with scenes from this mediocre domestic contretemps are impressive scenes from the hero's documentaries. Political prisoners in Chiang's China and Africa are tortured and killed as a frame for M. Montand's abortive affair in a provincial hotel.

African excursion

There are magnificent shots of wild nature in Africa, with rhinos, birds, wildebeest, giraffes and elephants frightened into stampede by the televisionists' Land Rover. An episode in which Montand interviews white mercenaries in a secret Congo training camp would,

expanded, have made a far more interesting film than "Live for Life."

There are also brilliant views of Amsterdam and its art museums. And a prize fight photographed fast in slurred, highly lighted color. And a glorious scene of Montand and Bergen making love, full of "the value and significance of flesh."

Lelouch still has got the best cameraman in Europe and knows how to use him. Otherwise (except for Annie Giraudot) "Live for Life" is not very lively.

Coy treatment

"Guess Who's Coming to Dinner" is mostly flaw. This is a soap opera about interracial marriage, and rarely has an issue been treated more coyly. William Rose's script, intended to be amusing, misses fire. Stanley Kramer's direction is generally heavy-handed.

The loving couple are Sidney Poitier, again cast as Noble Negro, this time a top-flight physician high in the World Health Organization, and Katharine Houghton, a pretty but inexperienced actress who happens to be Katharine Hepburn's niece. Here she plays Miss Hepburn's daughter, a rich girl raised without prejudice but so naive she doesn't know it exists.

Nature Girl brings her doctor home to a simple little mansion overlooking the Golden Gate, to meet her parents. Father (Spencer Tracy) is a "fighting liberal" publisher, completely befuddled by what the cast keeps calling "this situation." Mother, owner of a lush art gallery, is at first in a similar funk, but rallies for true love and gives a completely saccharine performance.

Tracy's bravura final speech should have been made in the beginning, but it does denounce bigotry and praise deep human relationships. It's the best thing in the picture, and a fine swan song for the old pro.

What a setup

In romantic scenes Poitier looks embarrassed, as well he might with a script like this. He comes alive in a confrontation with his middle-class father and a loving scene with his sympathetic mother. But the unreal situation defeats him: the lovers are to fly to Switzerland and then to his assignment in Africa. Boy, what a setup. (And Cecil Kellaway as a cute Monsignor does not help.)

The interracial couples I know, mostly student types, have real problems, not madeup ones like these socially conscious jet-setters.

Elsewhere...

"Grand Slam" (Esquire, Alhambra, New Mission, Spruce Drive-in) -- Edward G. Robinson and Janet Leigh in a diamond-robbery.

"Sol Madrid" (Orpheum, El Rancho Drive-in) -- David McCallum fighting the pushers.

"Closely Watched Trains" (Bridge) - the widely acclaimed Czech comedy.

"The Stranger" (Music Hall), stars Marcello Mastroianni in this adaptation of Camus' first novel.

"Incident" (Fox Warfield) - Gary Merrill and Jan Sterling among the 18 trapped in a New York subway by a violent criminal.

Future

Our own S.F. Mime Troupe, with two new comedies, puppet shows and a pageant play, in Bay Area Parks and statewide county fairs, having returned from their highly successful East Coast tour.

Russia's Hamlet is one of the greatest films ever made

By Wilbur Wood

(Hamlet, the Russian film version, Surf Theater, SF)

The Russian "Hamlet" is a masterpiece. Now playing at the Surf, "Hamlet" is not a filmed stage-play, as was the Richard Burton version a few years ago; it is a film.

The translation into Russian, which of course most of us do not benefit from, is by Boris Pasternak; the stirring music, by Dmitri Shostakovich; the bold and fluid direction, by Grigori Kozintsev (a Shakespearean scholar).

Kozintsev massively disregards the order and length of Shakespeare's scenes and speeches. Yet I had no sense that the play was violated, as many recent productions intentionally have violated the play in attempts to see it freshly. Kozintsev frankly tries to catch the essence of Hamlet, and succeeds. Innokenti Smoktunov - sky's brooding prince is better than any I've seen on film - he does not, thank God, simply bounce from Great Speech to Great Speech, but moves naturally, restlessly, relentlessly into his quagmire of botched revenge. He IS Hamlet.

The only Great Speech that looks at all like a set piece is "To be or not to be." The preceding scene does not flow into it but closes in the castle-prison of Elsinore. Then we see Hamlet walking by the sea, and the familiar words string across the bottom of the screen. But Smoktunovsky's lips are not moving, the whole speech is an interior monologue. We are inside Hamlet's head in a way that only film can manage consistently and convincingly.

(The best way to get around the subtitles, I think, is to re-read the play before going to this film. You will find that you know what's going on without scotch-taping your eyes to the words and missing the brilliant visual effects.)

A few notes:

- The ghost scene that opens the play never occurs. Instead, we see Hamlet galloping on a white horse across the plains toward Elsinore. The drawbridge slowly closes behind the clattering hoofs, the iron gate crunches down. Elsinore, as soon as Hamlet arrives, is a "prison," as Shakespeare has someone say. But no one says it here, the camera shows it.

- The second ghost scene in the play is the first in the movie (Hamlet learns of the murder of his father the king). This is so palpable and terrifying (the ghost is not an offstage voice, not a vague form in the mist, but a huge armored apparition) that for once it justifies everything that happens afterward.

- Hamlet's "How weary, stale, flat and unprofitable" speech near the beginning is not done with Hamlet alone on stage, but is another interior monologue with Hamlet wading tight-lipped through the swirling royalty celebrating his mother's and uncle's wedding.

- A lyrical sweep of the lens along a tree-lined, misty river provides the audience with some "relief" - not comic, but relief - from the terrible intensity of Ophelia's mad scenes. Then, suddenly, there is Ophelia's drowned body in the quiet waters.

I think it's the definitive "Hamlet" for the 20th century and surely one of the greatest films yet made.

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An engaging bag of tricks but audacity is not enough

By Rolfe Peterson

The Broadway raves quoted on the Curran Theatre posters for "Wait a Minim," with their ebullient adjectives and exclamation points, dramatize the paucity of real merit in the theatrical life of the Sixties. I can only conclude that the theatre is so near to dying that our critics feel impelled to whip up enthusiasm to keep it—and their jobs—from disappearing altogether.

"Wait a Minim," at the Curran through Feb. 23, is about what you'd get if the Smothers Brothers did a folk-song-with-comedy concert, then Tom Smothers didn't show up. You're left with folk-singing on the Dick Smothers level—mediocre, amateurish, but reasonably pleasant—alternating with quick bits of pantomime or satire or funny song, about a third of which manage to be funny. Among the more successful efforts of Andrew Tracey, the group's young leader, were his singing, in a serious folk-song style:

"I asked her what her lips were for,
A-lying 'neath the hedge.
She said they were to keep her mouth
From fraying at the edge"
Also his announcement as the lights dimmed for the second act: "May I have your attention, please, ladies and gentlemen, before you go back to sleep for our second act."

First place skit?
Stuff like this, and the Sumo wrestling skit which was too broad and sloppy and pointless but amusing, in a boyish way, struck me as being the kind of humor that might win second or even first place in a fraternity skit contest. Not bad at all, but not quite what you want to pay \$5 or \$6 a seat for either.

It's simply eight engaging young men and women with versatile but minor talents in music and clowning and satire, showing you with disarming youth and enthusiasm their whole bag of tricks.

Some are much more engaging than others. April Olrich is a pleasure to watch—huge eyes that give her a funny, satirical face, and a beautiful body like a carefully shrunken Carol Channing. I liked Helene Ireland, and the two Traceys were all right.

Hairy clowning
But the two principal clowns are not very good, and this is where a Tom Smothers is missed. Kendrew Lascelles is the kind of pantomime artist who thinks he's much funnier than he really is, and Michel Martel, the short one with the hairy chest, is simply unpleasant to watch.

The entire company, particularly the Traceys and Nigel Pegram, seem phenomenally adept at various musical instruments. The stronger moments of the show are the uninhibited and infectious tribal songs and dances from South Africa, where the show and most of the performers originated.

There is also something to admire in the audacious range of their musical performance, such variety as Scottish kilts and bagpipes, African drumming, French Compagnons de la Chanson and any number of other national musical types appearing in quick succession.

"Wait a Minim" is a continually interesting show, but ultimately it fails more than it succeeds, and even though you're pulling for these generally commendable young performers, I must conclude that a little talent and a lot of audacity are not enough.

THE FUTURE

All of a sudden, the white girls on this ship are giving us trouble.

OUTBREAK

The masai warrior is not successful. He made no serious mistake, he branded his cattle, but his heart is a dry stick anyway. The stone on the ground trembles and falls open. If she comes so quickly, lord, what must she be to other men?

IDENTITY

There are some women who must be television actresses, they are so beautiful. Underneath the long lashes they are like little men picking up their paychecks. They never go to the markets in the morning. Sometimes they try to get help but the American man, he can't even spend their money right.

Poems by William Anderson

Here's the real stuff — and it's free

By Doug Giebel

Customers may be shelling out five or six bucks a seat for "Wait a Minim" at the Curran Theater in San Francisco, but the real action in town is with a free variety show called "Afro-American Thing."

"Wait a Minim" is a pleasant, high-priced undergraduate revue concocted by native (white) South Africans—family entertainment fresh from Broadway. But compared to "Afro-American Thing," the show on Geary St. seems innocent and out of date.

AAT features some native (black) San Franciscans performing new material with style and enthusiasm: The Soul Injections and The Emotions are youthfully energetic rhythm and blues groups, the dances by S.F. State's Afro Dancers and the African Zibula Ensemble are lively and exciting.

Bill Anderson, an important local poet who manages the I/Thou readings, delights the audiences (see poems on this page), and Raphael Garrett plays jazz bass (and a dozen other instruments—"Wait a Minim" cast please note) with soul and class.

In addition, the Aldridge Players have revived their production of Douglas Turner Ward's delicious comic satire "Happy Ending." The whole affair generates real excitement, offers local black artists a chance to perform, and the audiences are with it all the way.

The show, which runs about three hours, is the first major undertaking by the Neighborhood

Arts Alliance, a vital group formed several months ago to encourage local artists. In time the Alliance, still understaffed and underfinanced, should be able to sponsor events like this one on a regular basis.

San Francisco neighborhoods could use a cultural shot in the arm, and judging from the response to "Afro-American Thing," the neighborhoods will support good programs. Before building a Lincoln Center West, the city should encourage and develop the Neighborhood Arts Alliance. Call them at 558-3465.

AAT SCHEDULE: Feb. 18, 3:30, Western Addition Library, 1550 Scott St., Feb. 23, 7:30, Hunters Point Gym, 195 Kiska Rd., Feb. 25, 3:30, Farragut School, 625 Holloway. Arrive early.

INTERSECTION (756 Union): "Slow Dance On The Killing Ground," an excellent production of Hanley's play. See it. Fri. & Sat. 8:30, 756 Union (397-6061).

PLAYHOUSE: "Luv" Fri. & Sat. 8:30. "Typists" and "The Tiger," Sunday (775 - 4426). Three by Schisgal.

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POP! POP! POP! POP!
 POP! from here POP! POP! POP!
 POP! POP! POP! and there

The M.H. de Young Memorial Museum is providing JOANNE LEONARD with two rooms to display about 50 of her photographs of her "friends and neighbors" in West Oakland. The folksy title of the show is "Our Town."

The press release says the photographs are "penetrating portrayals" of the "photographer's friends and neighbors" in which are revealed the "pride, sorrow, joy and despair, toughness and tenderness and a profound sense of humanity." These rather extravagant claims are not entirely borne out by these well-meaning photographs.

Miss Leonard, a Caucasian and the wife of sculptor Bruce Beasley, lives in West Oakland because inexpensive studio space is available there. A young woman, attired in a modest mini-skirt, holding flowers in her arms, she charmed the visitors at her evening preview.

Her photographs reflect her good will. They are kindly, tender, feminine. Some friends and neighbors are presented as they might be in a family album. There are many posed portraits, bits of action of children playing. Some of the prints are mounted with a circular mat over the print as was the fashion several decades ago.

One may search fruitlessly, however, for the promised "despair . . . sorrow . . . profound sense of humanity" in these prints, because Miss Leonard does not dig deep into the world of West Oakland.

I cannot shake off the image of a carelessly done row of houses in which the camera was tilted

meaninglessly and the houses were ill-defined.

Several prints indicate that Miss Leonard is not agitating her films properly in a reel-type tank, resulting in heavier development on the edges of the negatives. But even this defect could have been corrected in printing.

Finally, as is often true of documentary photo-essays, the show could have been tightened up considerably with careful editing.

The exhibit offers little insight into the black world, but as an expression of one Caucasian's kindly feeling toward her Negro neighbors, it is appropriate and timely. I hope a lot of people see it. Through Feb. 25.

--PHIL PALMER

Rock 'n' roll has three schools of electric blues now, and each had a leading exponent recently at the Fillmore and Winterland Auditoriums to tell it the way they see it.

• ALBERT KING represents the Old Masters, men like Howlin' Wolf and B.B. King, who developed the electric techniques that turned the old country blues into urgent, driving music that speaks to city life.

Albert King's album "Born Under a Bad Sign" (Stax 723) has some of the best soulful blues around: King has a warm vibrant voice and a sense of timing just short of miraculous. He picks that precise moment in space that hurts the most, and drives his note into you like a knife.

But that was missing in person. The night I caught him, King seemed overwhelmed by the cavernous Fillmore and by his huge amplifier. He couldn't stay in tune, broke a string, even started out one number half a step above the band — a pick-up combo without much interest in itself. He needs some time to adjust his nightclub sound to big halls.

• JOHN MAYALL AND THE BLUESBREAKERS present what might be termed Traditional Synthetic, that combination of black pain and white to-hell-with-you thought up by the Rolling Stones around 1963 and by now highly sophisticated.

The Bluesbreakers are reputed to be the best blues band in England, but they chased an old blues chestnut, "Stormy Monday," around for at least half an hour and did other unsurprising things. They're good, but they didn't blow my mind.

• THE JIMI HENDRIX EXPERIENCE represents the Brave New World of blues now being invented by young English bands like Cream, Traffic and Ten Years After. It begins with "Traditional Synthetic" and moves into manipulating pure electronic sound, remaining blues only in feeling.

The group is aptly named. Its records can only approximate a live "experience."

Hendrix has moved from playing music on a guitar that is amplified to playing guitar and amplifier together. He beats his guitar, whacks it against the microphone, bites it, swirls it in the air, stomps on tiers of pedals and buttons, squeezes the guitar between his legs. He hardly bothers to touch the strings with a pick anymore.

He is the master of feed-back guitar, and every kid in town lucky enough to own a big amplifier is trying to master his techniques. However impressive his sound, it is also very gimmicky, and only the togetherness of Hendrix, Mitch Mitchell (drums) and Noel Redding (bass) makes it work. I have the feeling that in two years this music is going to be very dated, enjoy it now.

—CHRISTOPHER NEWTON

There are the great tragic figures — Oedipus Rex, King Lear. Then there is Hamlet, who is tragic but somehow beyond tragedy, too. Beyond all classifications, his tortured ambiguities are simply true, forever true, as the howling of King Lear and the ripped-out eyes of Oedipus may seem even now to ring false.

Then there is Euripides' Electra and Orestes. They conspire to kill their mother Clytemnestra, who has killed their father (her husband) Agamemnon, who sacrificed their older sister (Clytemnestra's daughter) for the sake of the "war effort" over at Troy — you know the story.

Well, they kill her. And that terrible revenge — matricide — ought to end the play. It would be a fine, serviceable tragedy; we would be purged.

But Euripides blows it all apart. He brings a god clanking in, and the god says some very odd things like: Helen didn't really go to Troy, she was in Egypt all that time and you Greeks were fighting over some stand-in, ha-ha, the Trojan War was pointless, all this revenge is pointless, Tragedies are pointless, mankind lusts and fights and kills for nothing.

GIEBEL'S TRIUMPH

The Julian Company production of "Electra" is brilliantly directed and starkly staged by Doug Giebel. Teddy Davis as a bile-filled Electra and Tom Bookwalter as an acidic, mocking, essentially weak Orestes are strong, and are supported by a fine cast.

The theater is intimate, the sound effects weirdly appropriate, the speeches and movements rip past one another at times so fast that words are obscured and all that comes through is meaning — or music.

Let me "declare my interest," as they do in Parliament: I've worked with this Company a few times in the past, and Giebel writes reviews for this paper. But I hope that doesn't deter anyone from experiencing this exciting performance. --WILBUR WOOD



By Creighton H. Churchill

BUDDY'S BAND BOUNCING BIMBO'S

Grooving on stage sporting red hippie beads over a tailored dark suit, BUDDY RICH picked up a mike, switched on his band and launched into a gaggle of front row drunks. The scene was pure Las Vegas, but played here in San Francisco at BIMBO'S 365 THEATRE-RESTAURANT on Columbus Ave. Buddy's band, recent winners of the Playboy and Downbeat jazz polls, is superb enough to triumph over any alcohol; its compendium of West Side story tunes, rearranged in express-way up-beat style, kept the animals quiet for the rest of the show. Rich, veteran and hero of the pre-WWII big band era, created his current band in 1966 after touring as a star drummer with other groups. As a drummer of the "tight" school, Rich appears under unbearable tension while playing, every muscle reaching for notes, his sticks coming down in straight slam style: wrists close to the body, hands a flashing blur, sweat spotting his face. Occasionally, the band dances along the edge of experimental jazz forms, but usually stays with highly interesting and complex modern interpretations of familiar tunes. Charles Lloyd it's not, nor Artie Shaw. Rich's band has just finished recording with Ravi Shankar. He slipped in some "pseudo-tabla" work with his drums at Bimbo's that gives promise of an interesting album. Bimbo's supper club is an expensive, highly decorated model from the Las Vegas, Los Angeles mold with richly embossed red wall coverings, large clusters of sprayed-gold branches in niches, sprinkled with fire-fly lights and a lounge-piano bar featuring a nude girl in a fish bowl. The main dining-room auditorium seats nearly 1,000 at floor tables and elevated risers. Dinner, while good, is not of the "Top Continental" quality that is advertised. A couple will spend \$30 with ease. The majority of patrons seem Hilton-hotel standard salesmen types mixed with an occasional Petaluma lime and cement dealer on a lark. It's not a San Francisco club, but the talent is excellent and there probably are nights when the audience will act out the entire Marat-Sade play if you watch closely.

BLUE NINA'S PIRATE IN SCOEY'S OAKLAND

NINA SIMONE and Scoey Mitchell currently reside at the hungry i in San Francisco; their show, while professional and highly entertaining, is not for someone in a low mood. Mitchell is a young Negro comic from New York with a relaxed, stand-up, conversational style. His bits are funny, but not seam splitting, and there is not overly much emphasis on racial humor — a rather nice low key routine. Several times, Scoey competently used situations provided by the audience, including several Oakland jokes. Mitchell set a good stage for Nina, who arrived in a net pants suit over flesh-colored tights that startled several front row men. She plays piano and electric organ and sings, backed up by another organist, bass, guitar and drums. They form a tight group and Nina's natural, slightly husky voice is well suited to her choice of modern blues and message songs. Down is her style, and she hits the audience with, sorrow and general malaise in songs like "Porgy" and the story of a small child picking up prejudice at mommy's knee. When everybody is in a good Billy Holiday style blues-funk-bag, Nina winds up her set with the song "Pirate Jenny," the story of a pirate queen who spies on a town while disguised as a hotel maid, and then, when her pirate cohorts take over the town, executes her former "guests." Nina set the song in a small Southern U.S. town. You leave the hungry i talking in a small voice, scuffing feet, and much appreciative of an entertaining, yet disquieting evening.

BIG BAND COMMUNICATORS WITH FLOWERED MUSTACHE

Jazz in a museum, like jazz in church, reads a lot more unnaturally than it sounds. MONTE WATERS' "THE BIG BAND" played a highly successful set at the San Francisco Museum of Modern Art recently, and even the paintings looked happier. Founded three years ago by composer Waters and trumpet player Norman Spiller, the Big Band developed at Bop City in the Fillmore and has played other clubs in the Bay Area. In a "new classic" bag rather than atonality, the 15 piece group plays original compositions by Waters and others, directed by trumpeter Spiller when Waters is absent. The sound is good, strong, and tight, and the show worth hearing.

The "JAZZ COMMUNICATORS" are on their second week at the BOTH/AND club on Divisadero in San Francisco. Though but four months old as an ensemble, the five-man "communicators" are well fitted and spark each other off on good, driving improvisations. Their style is rather classic modern of the New York school, clean and introspective. All are graduates of other well known groups. Particularly impressive was Herbie Lewis, formerly of the Sonny Rollins group, on string bass. Long, dark, and cavernous, the Both/And serves mixed drinks and features a far-out blue lighted balcony section in back with main-room lighting that changes intensity along with the music. Bill Evans opens for two weeks on Feb. 20. Drinks are \$1.25. No minimum.

VINCE GUARALDI, mustache and group, play Feb. 19 in a happy place — the Hall of Flowers in Golden Gate Park for an 8:15 p.m. concert. Sponsors of the Monday night series of concerts is the Camara Brass Quintet and friends.

Tickets can be reserved by phoning 334-6596, price \$3.00. Upcoming concerts are the West Coast Woodwind Quintet and the Pro Musica/San Francisco.

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STRINDBERG rides again at the GOD'S EYE THEATRE, Stanyan and Frederick in S.F., with their production of the "Ghost Sonata," a caustic though sometimes pedantic view of man's idealism being sliced apart by reality. An ambitious production meeting with some success. Shows at 8:30 p.m., Thurs. to Sat. through March 9. Admission \$1. The Bay Guardian February 16, 1968 page 13

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Utilities get man on PUC

—continued from page 1

don't like a system that permits California public utilities to pick commissioners," he said.

"I think it is a terrible thing when the Reagan administration is consulting with California public utilities to select commissioners who are supposed to protect the public interest and oppose those utilities in their rate applications.

"The safest candidate",

"Realistically, those utilities aren't going to recommend anyone but the safest candidate for them," declared Bennett, a Democratic holdover who does not expect to be reappointed when his term ends this December.

The circumstances of Morrissey's appointment to the \$25,000, six-year-term PUC job assume more damaging and tainted significance when it is remembered that Reagan early last year made the unprecedented comment during the telephone company rate hearing:

"The phone company here in California has been in great difficulty because of some of

the actions of the Public Utilities Commission. The PUC is going to have to be more realistic in its approach and its permissions to the phone company."

Lt. Gov. Robert H. Finch also said that the view was outdated that only the public's interest must be protected in regulation of utilities.

Philip M. Battaglia, Reagan's former executive secretary, predicted last July that utilities would get fairer treatment from the PUC in the future.

This week Battaglia told me: "We had certainly heard a lot of complaints during the campaign that the PUC needed a balance. If the thinking was oriented one way, it should be balanced out with some fresh thinking."

However, Battaglia said he would be "very surprised" if the utilities had, in fact, recommended Morrissey.

In any case, Commissioner Morrissey himself feels there is nothing to be perturbed about.

If the utilities had put his name forward to Governor Reagan, he said this week, "I don't know whether it would be improper or not. Whether they did or didn't is substantially indifferent to me. I would vote independently in any case."

He said he found Chickering's admission "frankly hard to believe.

"What has happened here is that there has been a concerted effort on someone's part to label me as pro-utility. I just don't think this is so.

"Look through the way I've voted in the past year. I'm sure I've voted on matters which would displease utilities."

Two articles

Morrissey said two articles he wrote in the Public Utilities Fortnightly in April and November, 1966, were "more pieces of research rather than pro-utility."

"I still look upon myself as an academician," he added. His paid work for the telephone company was in the 1950s, he said.

Tom Reed, Reagan's former appointments secretary who quit at

the end of Reagan's first 100 days in office, denied that utilities had any say in Morrissey's appointment.

"They made no recommendations to me," he said.

Reed, who runs a mining and land company in Nevada County and lives in San Raphael, said he had given Reagan five or six names for the PUC appointments, with Morrissey and Symons getting his personal recommendation.

He recommended Morrissey, he said, after his name had been put forward by the major appointments task force, by a senator and after canvassing college faculties.

Scream Violent objections

He conceded that utility companies didn't "scream violent objections" to Morrissey's nomination.

"I thought then, and I still do, that both Morrissey and Symons were intelligent, impartial and fair guys who were concerned with the best interests of the people," said Reed.

Symons, a rancher, whose Mono County GOP senate seat was swept away by reapportionment in 1966 after serving one year in the Legislature, was recommended by members of the State Senate, disclosed Reed.

'Complete surprise'

Chickering, incidentally, said Symons' appointment came as a "complete surprise" to him and to the utilities, who had not recommended him.

Whatever the political repercussions of Chickering's remarkably frank statements, great doubt is now thrown on the validity and fairness of the Pacific Telephone hearings which ended last month after 82 days and 12,568 pages of testimony.

Pacific, in requesting a \$181 million rate boost, wants to improve its allegedly depressed rate of return on investment by some 30% -- to 8% from 6.3%. If granted in full, the request would nearly double some phone bills in San Francisco.

Chickering's remarks also appeared to contradict sworn testimony by Jerome W. Hull, Pacific's executive vice president, who stated: "I do not know of any recommendations that were made to the Governor by any utility group."

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One day you told a boy who wept with fear, "You bastard, we've no time for pansies here, pull up your socks and keep your rifle high," sat down and watched him climb a hill to die.

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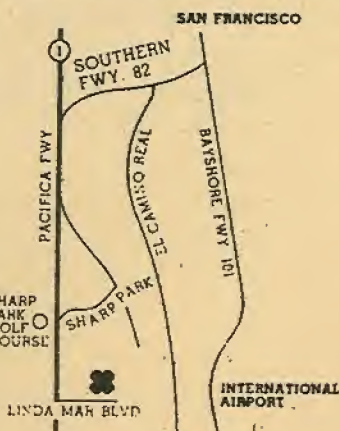
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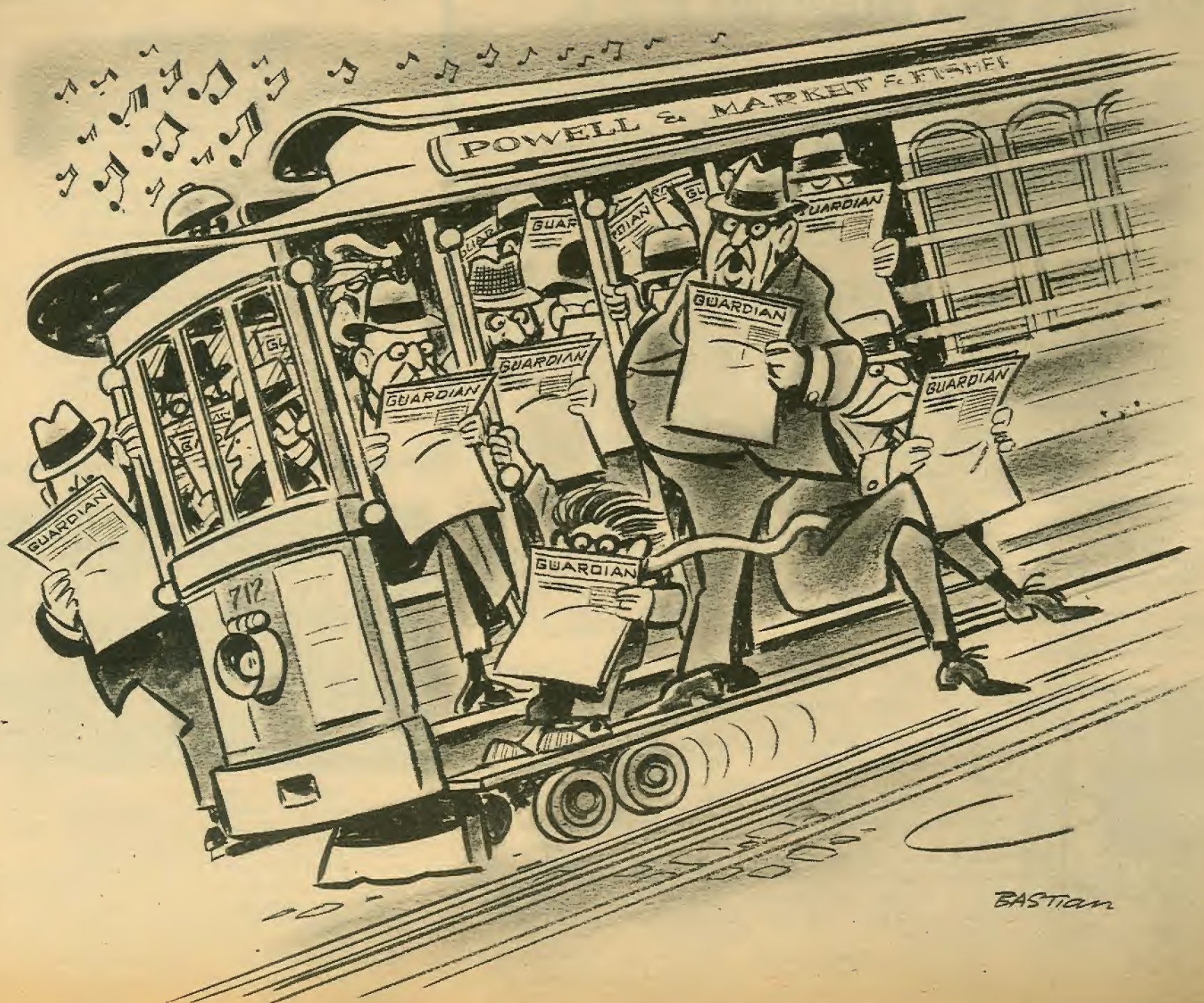
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Just why, may I ask, is The Guardian worrying about my Public Utilities Commission?

In this Guardian, reporter Ivan Sharpe lays to rest all rumors that utilities finally got their man onto the powerful State Public Utilities Commission. He establishes that they did indeed handpick Fred P. Morrissey, in a toplevel meeting at San Francisco's Bohemian Club, for Gov. Reagan's rubberstamp approval.

■ "Most of the principal utilities had representatives at the Bohemian Club meeting," Sharpe quotes utility Atty. Sherman Chickering as saying. "We passed on our list of candidates to a screening committee headed by Joe Knowles, the governor's representative here."

■ This is the kind of reporting The Guardian specializes in: aggressive investigative reporting that has become something of a lost art in San Francisco journalism.

■ Lt. Gen. Hershey, national selective service director, has just ordered (see page 9 story) all local draft boards to release for the first time the names of their draft board members. However, The Guardian in its Dec. 19 edition published exclusively the list of San Francisco draft board members' names, occupations and home addresses. But it had to threa-

ten the state selective service director with court action to get the names.

■ In the same exclusive story, The Guardian disclosed these significant facts of local draft inequity and discrimination: only five of the city's 40 board members live in the districts they represent . . . no members live in the city's major lower and lower middle class neighborhoods (Hunters Point, Potrero Hill, the Fillmore) . . . only five members of the 40-member total represent minority groups—three Negroes, two Chinese.

■ In its last edition, The Guardian revealed gummy details of the Nevada corporation secretly established by the San Francisco Examiner and Chronicle for their merger and joint printing company. No other news media in town used the story.

■ For a lighter touch, check page two and three of this edition. Yes, the city's outdoor metal statuary is going to pot.

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